

JACOBS' EASY

NO. 1

1ST & 2ND BANJOS

MANDOLIN & BANJO ORCHESTRA FOLIO

Prices and Combinations.

INSTRUMENTATION.

1ST, 2ND, 3RD MANDOLINS
(AND MANDOLA)
FLUTE
CELLO
1ST & 2ND BANJOS
GUITAR &
PIANO
ACCOMPANIMENTS

Solo Mandolin . . . . .	.50
Mandolin and Guitar	1.00
2 Mandolins and Guitar	1.50
2 Mands., Mandola and Guitar	2.00
3 Mandolins and Guitar	2.00
Mandolin and Piano	1.00
2 Mandolins and Piano	1.50
2 Mands., Mandola and Piano	2.00
3 Mandolins and Piano	2.00
Mandolin, Guitar and Piano	1.50
2 Mandolins, Guitar and Piano	2.00
2 M's, M'dola or 3d M., G. and P.	2.50
Mandolin and 1 or 2 Banjos	1.00
1 or 2 Banjos . . . . .	.50
" " and Guitar	1.00
" " and Piano	1.00
" Guitar and Piano	1.50
" Mandolin and G'tar	1.50
" 2 M's and Guitar	2.00
" Man., G. and Piano	2.00
" 2 M's, G. and P.	2.50
" 2 M's, Mandola or	
3d M., Guitar and Piano	3.00
Flute part (Obligato) . . . . .	.50
'Cello part (Obligato) . . . . .	.50
Violin and Piano	1.00

17 ORIGINAL COMPOSITIONS AND ARRANGEMENTS BY VARIOUS POPULAR COMPOSERS

--PUBLISHED BY--

WALTER JACOBS,
BOSTON, MASS.
COPYRIGHT, 1899 BY WALTER JACOBS

EACH BOOK COMPLETE
50

JACOBS' GRAND ORCHESTRA FOLIO

INSTRUMENTATION AND PRICES

1st Mandolin, 25c; 2d Mandolin, 25c; 3rd Mandolin, Tenor Mandola and Octave Mandola, 25c;

Guitar Acc., 25c; Banjo Acc., 25c; Piano Acc., 50c; Guitar Solo, 50c; Banjo Solo, 50c.

1st Violin .....	.25	Flute .....	.25	Trombone .....	.25
2d Violin .....	.25	1st Clarinet .....	.25	Drums .....	.25
Viola .....	.25	2d Clarinet .....	.25	Horns .....	.25
'Cello .....	.25	1st Corinet .....	.25	Oboe .....	.25
Bass .....	.25	2d Corinet .....	.25	Bassoon .....	.25

Note.—There is a separate book, containing the entire fourteen numbers, for each of the twenty-three instruments above listed.

CONTENTS TO NO. 1

1. Any Rags? Schottische	Thos. S. Allen
2. The Frost King. March and Two-Step	W. D. Kenneth
3. Elephant Promenade. A Toe Tickler	R. S. Saunders
4. Pepestá. Vals Espanol	R. E. Hildreth
5. For the Flag. Military March and Two-Step	J. Bodewalt Lampe
6. Zulu Moon Dance. A Midnight Diversion	H. F. Odell
7. The Magician. Gavotte	Van L. Farrand
8. The Happy Hayseed. Characteristic March	Walter Rolfe
9. Queen of Roses. Waltzes	A. J. Weidt
10. The Dickey Dance. Caprice Humoresque	Geo. L. Lansing
11. Whip and Spur. Galop	Thos. S. Allen
12. The Darkies' Drill. Two-Step and Cake Walk	Agnes Melville
13. Zophiel. Intermezzo	R. E. Hildreth
14. The Sporty Maid. March and Two-Step	Walter Rolfe

CONTENTS TO NO. 2

1. By the Watermelon Vine (Lindy Lou). Schottische	Thos. S. Allen
2. Pride of the Prairie. March and Two-Step	Walter Rolfe
3. Bean Club Musings. March Characteristic	Paul Eno
4. The Masterstroke. Military March and Two-Step	J. Bodewalt Lampe
5. Pretty Mamie Clancy. Medley Waltz	Arr. R. E. Hildreth
6. The Chippers. Morceau Characteristic	Chas. Frank
7. True Blue. March and Two-Step	W. D. Kenneth
8. In a Rose Garden. Polka Redowa	Thos. S. Allen
9. A Country Dance	Nat Brown
10. Men of Harvard. March and Two-Step	F. H. Grey
11. Zeona. Waltzes	Wm. Arnold
12. Venetian Beauty. Caprice	Walter Rolfe
13. Numa. An Algerian Intermezzo	Thos. S. Allen
14. The Merry Monarch. March and Two-Step	R. E. Hildreth

CONTENTS TO NO. 3

1. Hey! Mister Joshua. Medley Schottische	Lester W. Keith
2. The New Arrival. March and Two-Step	Anthony S. Brazil
3. The Dixie Rubé. Characteristic March	Thos. S. Allen
4. Bells of Moscow. Mazurka	W. Aletter
5. Pokey Pete. Characteristic March	J. W. Lerman
6. The Myriad Dancer. Valse Ballet	Thos. S. Allen
7. Victorious Harvard. March and Two-Step	Carl Paige Wood
8. The Darkies' Holiday. Sidewalk Shuffle	Edmund Lyons
9. Soap Bubbles. Characteristic March	Thos. S. Allen
10. Lady Rose. Waltz	Al Stevens
11. The Military Hero. March and Two-Step	W. D. Kenneth
12. Lazy Luke. A Raggy Drag	Geo. J. Philpot
13. Anita. Spanish Serenade	Thos. S. Allen
14. The Social Lion. March and Two-Step	R. E. Hildreth

CONTENTS TO NO. 4

1. My Dusky Rose. Schottische	Thos. S. Allen
2. The Assembly. March and Two-Step	Paul Eno
3. Sissy Giggles. Characteristic March	Raymond Howe
4. Katie. Waltz	Bert Potter
5. A Tiptopper. March and Two-Step	W. A. Corey
6. Jungle Echoes. A Coconut Dance	R. E. Hildreth
7. Sorella (or La Mattchiche). Spanish March	Ch. Borel-Clerc
8. The Horse Marines. March and Two-Step	Thos. S. Allen
9. Sorita. Newport	Marius S. Rocereto
10. Flickering Firelight. Shadow Dance	Arthur A. Penn
11. Summer Secrets. Waltz	Theo. O. Taubert
12. Laughing Sam. Characteristic March	Walter Rolfe
13. Good-bye Mister Greenback. Schottische	Thos. S. Allen
14. The Runabout. March and Two-Step	Geo. M. Kent

JACOBS' DANCE FOLIO

INSTRUMENTATION AND PRICES

1st Mandolin, 25c; 2d Mandolin, 25c; 3rd Mandolin, Tenor Mandola and Octave Mandola, 25c;

Guitar Acc., 25c; Banjo Acc., 25c; Piano Acc., 50c.

1st Violin .....	.25	Flute .....	.25	Trombone .....	.25
2d Violin .....	.25	1st Clarinet .....	.25	Horns .....	.25
Viola .....	.25	2d Clarinet .....	.25	Drums .....	.25
'Cello .....	.25	1st Corinet .....	.25	Oboe .....	.25
Bass .....	.25	2d Corinet .....	.25	Bassoon .....	.25

Note.—There is a separate book, containing the entire twelve numbers, for each of the twenty-one instruments listed above.

CONTENTS TO NO. 1

1. Veritas. March and Two-Step	John H. Densmore
2. Kiss of Spring. Waltz	Walter Rolfe
3. Jiggy Jigs (Five Old Favorites) Set I	Jimmy Norton
4. Real Reels (Five Old Favorites) Set I	Jimmy Norton
5. Good-Night, Good-Night. Song and Dance	Sherman Coates
6. Wonderland. Waltz	Thos. S. Allen
7. Smart Set, The. Lancers	R. E. Hildreth
8. Skidoo. Characteristic March	Lester W. Keith
9. Spice of Life. Mazurka (Three-Step)	R. E. Hildreth
10. Idle Hours. Waltz	Carl Paige Wood
11. Black Cat, The. Quadrille	R. S. Saunders
12. Vixen, The. Galop	W. K. Whiting

CONTENTS TO NO. 2

1. Monstrat Viam. March	Alfred E. Joy
2. Whirling Over the Ballroom Floor. Waltz	Don Ramsay
3. Virginia Reel (Old Standbys)	Arr. R. E. Hildreth
4. Persian Lamb Rag. A Pepperette	Percy Wenrich
5. Fair Dame. Lancers	Nick Brown
6. Stack of Fun. Barn Dance	Walter Rolfe
7. Home, Sweet Home. Medley "Good Night" Waltz	R. E. Hildreth
8. Prince of Good Fellows. Quadrille	Thos. S. Allen
9. Satellite. Mazurka	Ferdinand Asmus, Jr.
10. With the Wind. Galop	R. E. Hildreth
11. Third Degree, The. Waltzes	Theo. Bendix
12. Hashed Brown. Novelty Two-Step	Thos. S. Allen

Note.—Tenor Mandola and Mando-Cello Books (both transposed—mandolin reading) are published to Jacobs' Dance Folio, No. 2.

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1ST & 2ND BANJOS

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EACH BOOK COMPLETE

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CONTENTS.

(SEE NOTE.)

PAGING.

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Darkie's Hoedown.	7	11	14
Flower Waltz.	15	26	32
Golden Dome, The. March and Two-Step.	16	27	34
Heart so True. Mazurka de Concert.	18	32	40
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In High Society. March and Two-Step. <i>(Eduard Holst.)</i> Arr. Walter Jacobs	9	14	19
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Little Sunbeam Waltz.	10	16	22
Montclair Galop.	4	6	6
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Prince Charming. Waltz.	3	4	3
Spanish Dance. No. 1. <i>(Moszkowski.)</i> Arr. Walter Jacobs	20	36	42
Song and Dance Schottische.	14	24	30
Under the Double Eagle. March. <i>(J. F. Wagner.)</i> Arr. Walter Jacobs	8	12	16
Youthful Pleasures. Schottische.	21	38	45

NOTE: As all the pieces in this Folio are published in sheet music form also, single extra parts for any of the eight instruments can be obtained. The 1st and 2nd Banjo parts are printed together on the same sheet and therefore cannot be had separately.

PRINCE CHARMING.

Waltz.

By H. P. DUFFELL.
Arr. by WALTER JACOBS.

1st BANJO.

2nd BANJO.

NOTE: A figure encircled thus, ③ signifies the string.

First system of a piano score in A major. The right hand features a melodic line with triplets and slurs, while the left hand provides a steady accompaniment. The dynamic marking *mf* is present.

Second system of the piano score, continuing the melodic and accompanimental lines from the first system.

Third system of the piano score, showing further development of the musical themes.

Fourth system of the piano score, featuring a double bar line and a repeat sign at the end of the system.

Fifth system of the piano score, marked with a forte *f* dynamic. It includes numerical markings (10, 4, 40, 45) above the notes, possibly indicating fingerings or performance instructions.

Sixth system of the piano score, marked with a piano *p* dynamic. It concludes the piece with a final cadence.

First system of musical notation. It consists of two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#). The music features a melody in the upper staff and a supporting accompaniment in the lower staff. A dynamic marking of *f* (forte) is present at the beginning.

Second system of musical notation. It continues the piece with two staves. A dynamic marking of *p* (piano) is present at the beginning. The system concludes with a double bar line and repeat dots.

Third system of musical notation. It continues the piece with two staves. A dynamic marking of *p* (piano) is present at the beginning. The system concludes with a double bar line and repeat dots.

Fourth system of musical notation. It continues the piece with two staves. The system concludes with a double bar line and repeat dots.

Fifth system of musical notation. It continues the piece with two staves. A dynamic marking of *p* (piano) is present at the beginning. The system concludes with a double bar line and repeat dots.

Sixth system of musical notation. It continues the piece with two staves. A dynamic marking of *f* (forte) is present at the end of the system. The system concludes with a double bar line and repeat dots.

MONTCLAIR GALOP.

A. J. WEIDT.

INTRO.

1st BANJO.

2nd BANJO.

Bass to B.

ff

Bass to B.

mf

1.

2.

f

ff

NOTE: A figure encircled thus, ④ signifies the string.

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marcato il basso.

3

3

This system contains the first two staves of music. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff provides a bass accompaniment with chords and eighth notes. The tempo/mood is marked "marcato il basso."

3

4

This system continues the piece. The upper staff has a triplet of eighth notes and a four-measure rest. The lower staff includes a triplet of eighth notes and a four-measure rest.

3

4

This system continues the piece. The upper staff has a triplet of eighth notes and a four-measure rest. The lower staff includes a triplet of eighth notes and a four-measure rest.

marcato il basso.

3

3

This system continues the piece. The upper staff has a triplet of eighth notes and a four-measure rest. The lower staff includes a triplet of eighth notes and a four-measure rest. The tempo/mood is marked "marcato il basso."

3

4

This system continues the piece. The upper staff has a triplet of eighth notes and a four-measure rest. The lower staff includes a triplet of eighth notes and a four-measure rest.

3

4

Fine.

4

This system concludes the piece. The upper staff has a triplet of eighth notes and a four-measure rest. The lower staff includes a triplet of eighth notes and a four-measure rest. The word "Fine." is written at the end of the system.

TRIO.

The musical score is written for a Trio and consists of six systems of two staves each. The key signature is two sharps (F# and C#) and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' in a circle) and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with the instruction 'D.C. al Fine.' in the bottom right corner of the final system.

MYRA WALTZ.

Piano acc. 25cts.

Guitar acc. 15cts.

By GEO. W. BEMIS.

SOLO BANJO.

2nd BANJO.

WALTZ.

First system of musical notation. Treble and bass staves in G major. Treble clef has a key signature of two sharps. Bass clef has a key signature of two sharps. The piece begins with a piano (*p*) dynamic. The bass line features a steady accompaniment of eighth notes. The treble line has a melodic line with eighth notes and some rests.

Second system of musical notation. Treble and bass staves. Treble clef has a key signature of two sharps. Bass clef has a key signature of two sharps. The piece continues with a forte (*f*) dynamic. The system concludes with a first and second ending bracket.

Third system of musical notation. Treble and bass staves. Treble clef has a key signature of two sharps. Bass clef has a key signature of two sharps. The piece continues with a piano (*p*) dynamic. The system includes fingerings (1, 2, 3) and a "5th Pos." label with a dotted line.

Fourth system of musical notation. Treble and bass staves. Treble clef has a key signature of two sharps. Bass clef has a key signature of two sharps. The piece continues with a piano (*p*) dynamic. The system includes fingerings (1, 2, 3) and a "5th Pos." label with a dotted line. The system concludes with a *rit.* (ritardando) marking and a *f a tempo.* (forzando a tempo) marking.

Fifth system of musical notation. Treble and bass staves. Treble clef has a key signature of two sharps. Bass clef has a key signature of two sharps. The piece continues with a piano (*p*) dynamic. The system includes fingerings (1, 2, 3, 4) and a "5th Pos." label with a dotted line. The system concludes with a "3rd Pos." label with a dotted line.

Sixth system of musical notation. Treble and bass staves. Treble clef has a key signature of two sharps. Bass clef has a key signature of two sharps. The piece continues with a piano (*p*) dynamic. The system includes fingerings (1, 2, 3, 4) and a "5th Pos." label with a dotted line. The system concludes with a *p* dynamic marking.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, consisting of two staves. A dynamic marking of *p* (piano) is present in the lower staff. The notation continues with melodic and harmonic development.

Third system of musical notation, consisting of two staves. The melodic line in the upper staff includes some grace notes and slurs.

Fourth system of musical notation, consisting of two staves. A dynamic marking of *p* (piano) is present in the lower staff. The upper staff shows a more active melodic line with sixteenth-note passages.

Fifth system of musical notation, consisting of two staves. A dynamic marking of *f* (forte) is present in the lower staff. The system concludes with the instruction *cresc. accel.* (crescendo, acceleration).

Sixth system of musical notation, consisting of two staves. A dynamic marking of *fz* (fortissimo) is present in the lower staff. The system ends with a final cadence.

"NEW HARP" SCHOTTISCHE.

1 or 2 Banjos... 30 cts.
 1 or 2 Mandolins 30 cts.
 1 or 2 Guitars... 30 cts.
 Guitar acc. 10 cts.
 Piano acc. 10 cts.

FOR ONE OR TWO BANJOS AND GUITAR.

SOLO BANJO.

By R.S. SAUNDERS.

Tempo di Schottische.

mf

f

cresc. *ff* *p*

mf *mf*

Fine.

TRIO. *dolce*

p marcato *cresc.* *f*

p *f* *p*

p *cresc.* *f*

p *f* *p*

D.C. al Fine.

"NEW HARP" SCHOTTISCHE.

GUITAR Acc.

By R. S. SAUNDERS.

1 or 2 Guitars.30

Tempo di Schottische.

mf

f *cresc.* *ff* *p* *mf*

mf *Fine.*

TRIO.

p dolce. *cresc.* *f* *p* *f* *p*

DC. al Fine.

1 or 2 Banjos.30

"NEW HARP" SCHOTTISCHE.

Arr. by JACCBS.

BANJO Acc.

Tempo di Schottische.

mf

f *cresc.* *ff*

p *mf* *mf*

TRIO. *dolce.*

Fine. *p*

cresc. *f* *p* *f* *p*

DC. al Fine.

DARKIE'S HOEDOWN.

One or two Banjos, with Guitar and Piano Acc.

1 or 2 Mandolins 20cts.

1 or 2 Guitars . . . 30cts.

By WALTER JACOBS Op107.

Lively.

Solo Banjo.

Copyright 1895 by Walter Jacobs.

Guitar Teachers. Try "Little Sinners Waltz" for one or two Guitars. Price 30¢

UNDER THE DOUBLE EAGLE.

March.

FOR 1 OR 2 BANJOS.

By J. F. WAGNER.
Arr. by WALTER JACOBS.

INTRO.

SOLO BANJO.

BASS to B.

2nd BANJO.

MARCH.

Musical notation for the first system, featuring a treble and bass clef. The music includes a triplet of eighth notes in the treble staff and various chords and single notes in both staves. Dynamics include *fp* and *p*.

Musical notation for the second system, including first and second endings. It features triplets and a 4/2 time signature. Dynamics include *f*, *fp*, and *ff*. Fingerings are indicated with numbers 1-4.

Musical notation for the third system, starting with "BASS SOLO ON 4th STRING." and "*ff* *ben marcato*." The bass staff has a solo line, while the treble staff has chords. Dynamics include *ff*.

ON BASS STRING.

Musical notation for the fourth system, continuing the bass solo. It features complex chords and rhythmic patterns in both staves.

Musical notation for the fifth system, ending with "Fine." It includes first and second endings and dynamic markings like *ffz*. The piece concludes with a final chord and a fermata.

TRIO.

pp *p dolcissimo.* *pp*

This system shows the beginning of the Trio section. It consists of two staves in 3/4 time with a key signature of three sharps (F#, C#, G#). The first staff has a piano (*pp*) dynamic marking, followed by a section marked *p dolcissimo.* and ending with another *pp* marking. The second staff provides a harmonic accompaniment.

p

The second system continues the Trio section. The first staff features a piano (*p*) dynamic marking. The music continues with intricate melodic lines and accompaniment.

pp *p*

The third system of the Trio section. The first staff begins with a *pp* marking, followed by a *p* marking. The second staff continues the accompaniment.

pp *ff energico.*

The fourth system of the Trio section. The first staff has a *pp* marking, which then changes to *ff energico.* in the second half of the system. The second staff continues the accompaniment.

p 1. 2. March D.C. al Fine.

The fifth system concludes the Trio section. It features first and second endings. The first ending leads back to the beginning of the section, while the second ending concludes with a *March D.C. al Fine.* instruction. The first staff has a piano (*p*) dynamic marking.

IN HIGH SOCIETY.

MARCH AND TWO-STEP.

FOR 1 OR 2 BANJOS WITH PIANO AND GUITAR ACC.

By EDUARD HOLST.
Arr. by WALTER JACOBS.

Marzial.

1st BANJO. *Sva ad libitum.*
mf

2nd BANJO.

Con Spirito.

mf *fz* *mf*

9 Pos - 5 Pos

fz *mf*

cresc. *fz*

First system of musical notation for piano, featuring treble and bass staves with various notes and rests.

Second system of musical notation for piano, continuing the piece with similar notation.

Third system of musical notation for piano, including dynamic markings like *ff*.

Fourth system of musical notation for piano, featuring first and second endings and *Fine* markings.

TRIO.

On Bass string.
mf marcato il basso.

Fifth system of musical notation for piano, marked *TRIO.* and *On Bass string. mf marcato il basso.*

Sva ad lib.

10 Pos

7 Pos

1st time only.

Last time only.

D. S. Trio al

To my niece Corinne C. Donley.

LITTLE SUNBEAM WALTZ.

For 2 Guitars 30 cts.

For one or two Banjos and Guitar,
with 1st and 2^d Mandolin parts.

By C. S. De LANO.

Solo BANJO.

2^d BANJO.

3.B.

1. 2. 5*-----

Fine. mf

5*-----

1. 2.

First system of musical notation, featuring treble and bass staves with a key signature of three sharps and a common time signature. The music includes various rhythmic patterns and dynamic markings like accents.

Second system of musical notation, including a first ending bracket and a *cresc.* marking. The right hand has a circled '2' and a '4/3' marking.

Third system of musical notation, starting with a second ending bracket and the instruction *Dolce.* followed by a *p* dynamic marking. Fingerings are indicated with numbers 1-4.

Fourth system of musical notation, featuring a *cresc.* marking, a *3.B.* section, and a *f* dynamic marking. Hairpins indicate volume changes.

Fifth system of musical notation, showing a continuation of the piece with various rhythmic patterns and accents.

Sixth system of musical notation, including a *cresc.* marking and the instruction *D.C. al Fine.* at the end.

To Miss Sarah Osgood, Boston.

- 1 or 2 Mandolins.....30cts.
- 1 or 2 Banjos.....40cts.
- Guitar Solo.....30cts.
- Guitar acc.....10cts.
- Piano acc.....25cts.
- Banjo acc.....10cts.

"HOWDY" DARKIES!

FOR ONE OR TWO BANJOS.

By WALTER JACOBS, Op.145.

BASS ELEVATED.

Andante. con espressione.

BANJO. *mf* *trem.* *cresc.*

fz p rit. a tempo rall. **Lively.** *mf*

5 Pos.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes with fingerings (1, 2, 3, 4) and slurs. Dynamics include *mp* and *marcato*.

Musical staff 2: Treble clef, key signature of two sharps. Continuation of the melodic line with fingerings and slurs. Dynamics include *mp*.

Musical staff 3: Treble clef, key signature of two sharps. Continuation of the melodic line with fingerings and slurs. Dynamics include *cresc.* and *mp*.

5 Pos.

Musical staff 4: Treble clef, key signature of two sharps. Continuation of the melodic line with fingerings and slurs. Dynamics include *marcato*.

Musical staff 5: Treble clef, key signature of two sharps. Continuation of the melodic line with fingerings and slurs. Dynamics include *mp*, *cresc.*, and *ff*.

Musical staff 6: Treble clef, key signature of two sharps. Continuation of the melodic line with fingerings and slurs. Dynamics include *mf*.

Musical staff 7: Treble clef, key signature of two sharps. Continuation of the melodic line with fingerings and slurs.

Musical staff 8: Treble clef, key signature of two sharps. Continuation of the melodic line with fingerings and slurs. Dynamics include *f*.

OVER THE WAVES.

(SOBRE LAS OLAS.)

Waltzes.

JUVENTINO ROSAS.

Arr. by WALTER JACOBS.

INTRO.

Larghetto.

tremolo.

SOLO BANJO.

2nd BANJO.

pp Bass to B. tremolo.

Musical notation for the Intro section. It consists of two staves: SOLO BANJO (top) and 2nd BANJO (bottom). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The SOLO BANJO part includes a tremolo marking and a dynamic marking of *pp*. The 2nd BANJO part provides a harmonic accompaniment. The piece concludes with a 3/4 time signature.

Tempo di Valse.

tremolo.

mf

mf

Musical notation for the main waltz section. It features a grand staff with treble and bass clefs. The key signature is three sharps and the time signature is 3/4. The tempo is marked 'Tempo di Valse'. The notation includes a tremolo marking and dynamic markings of *mf*. The piece concludes with a 3/4 time signature.

Har. 12.

pp

rall.

poco

a

poco.

Musical notation for the harmonic section, labeled 'Har. 12.'. It features a grand staff with treble and bass clefs. The key signature is three sharps and the time signature is 3/4. The notation includes a tremolo marking and dynamic markings of *pp*, *rall.*, *poco*, *a*, and *poco.*. The piece concludes with a 3/4 time signature.

1.

pp

p.

p.

p.

p.

p.

p.

p.

p.

Musical notation for the first ending section, labeled '1.'. It features a grand staff with treble and bass clefs. The key signature is three sharps and the time signature is 3/4. The notation includes a dynamic marking of *pp* and several *p.* markings. The piece concludes with a 3/4 time signature.

Musical notation for the second ending section. It features a grand staff with treble and bass clefs. The key signature is three sharps and the time signature is 3/4. The notation includes several *p.* markings. The piece concludes with a 3/4 time signature.

First system of musical notation. The right hand plays a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords. Dynamics include piano (p) and forte (ff).

Second system of musical notation. It concludes with a double bar line and the word "Fine." followed by the instruction "ff energico." The right hand features a triplet of eighth notes.

Third system of musical notation. The right hand has a melodic line with slurs and accents. The instruction "sentimental." is written below the right hand staff.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The instruction "ff energico." is written below the right hand staff.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. A piano (p) dynamic marking is present below the right hand staff.

Sixth system of musical notation. It features first and second endings. The instruction "D.C." (Da Capo) is written below the first ending. The text "No.1. al Fine a poi No.2." is written below the second ending.

2. *ff* *tremolo sempre.*
On 3rd String.
mf *tremolo sempre.*
On 4th String.

1st String. 2nd String. 3rd String.

1. 2.
1st String. *ff* 2nd. 4th. *ff*

ff *pp*
p. p. p. p. p. p. p.

ff
p. p. p. p. p. p. p.

1. 2.
p *ff*

First system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#). The piece begins with a piano (*p*) dynamic. The bass line features a steady eighth-note accompaniment. The treble line contains a melodic line with various ornaments and slurs.

Second system of musical notation. Continuation of the first system. The piano accompaniment remains consistent. The treble line features a series of slurs and accents, indicating a flowing melodic passage.

Third system of musical notation. The treble line includes a circled number '3' and a circled number '4'. The piece concludes with the instruction "D. C. No. 1. al \oplus a poi Coda." The bass line continues with its eighth-note accompaniment.

CODA.

Fourth system of musical notation, labeled "CODA." It features a single treble staff with a 3/4 time signature. The dynamics are marked as *cresc.*, *poco - poco - rall.*, *rit. f a tempo.*, and *tremolo.*. The instruction "3rd String." is written below the staff.

Fifth system of musical notation, labeled "4th String." It features a single bass staff with a 3/4 time signature. The dynamics are marked as *p.* and *f.*. The instruction "4th String." is written below the staff.

Sixth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. The piece concludes with a fortissimo (*ff*) dynamic and a *tremolo.* instruction. The bass line features a steady eighth-note accompaniment.

SONG AND DANCE SCHOTTISCHE.

INTRO.

By W. D. KENNETH.

Allegro.

SOLO BANJO. Bass to B.

2nd BANJO. *mf*

Moderato.

mf

rit. *a tempo.*

rit. *a tempo.*

First system of musical notation, consisting of two staves. The music features a mix of eighth and sixteenth notes, with several triplet markings (3) in both staves.

Second system of musical notation. It includes a *rit.* (ritardando) marking in the first measure and a *a tempo.* (allegretto) marking in the fifth measure. The notation continues with eighth and sixteenth notes and triplets.

Third system of musical notation. It features a *rit.* (ritardando) marking in the fifth measure. The music consists of eighth and sixteenth notes with triplet markings.

Fourth system of musical notation. It begins with the section title **DANCE. Allegro.** and a *a tempo.* marking. A double bar line is present, followed by a *f* (forte) dynamic marking. The notation includes eighth and sixteenth notes with triplet markings.

Fifth system of musical notation, continuing the dance piece with eighth and sixteenth notes and triplet markings.

Sixth system of musical notation. It features a first ending (1.) and a second ending (2.) separated by a double bar line. A **BREAK.** marking is present in the third measure. The notation includes eighth and sixteenth notes with triplet markings.

For 2 Guitars 30cts.
Piano Acc. . . . 10cts.

FLOWER WALTZ.

For one or two Banjos.

By WALTER JACOBS. Op. 39.

SOLO BANJO.
Tune Bass to B.

2nd BANJO.

Har. 12

Guitar, Mandolin, Banjo.
W. J.

Copyright 1894, by Walter Jacobs.

Musical notation for the first system, measures 1-6. The piece is in D major (two sharps). The right hand starts with a half note chord (D4, F#4, A4) and a quarter note chord (D4, F#4, A4). The left hand has a half note chord (D3, F#3, A3) and a quarter note chord (D3, F#3, A3). Dynamics include *mf* and *p*.

Musical notation for the second system, measures 7-12. The right hand has a quarter note chord (D4, F#4, A4) and a half note chord (D4, F#4, A4). The left hand has a half note chord (D3, F#3, A3) and a quarter note chord (D3, F#3, A3). Dynamics include *p* and *mf*.

Musical notation for the third system, measures 13-18. The right hand has a quarter note chord (D4, F#4, A4) and a half note chord (D4, F#4, A4). The left hand has a half note chord (D3, F#3, A3) and a quarter note chord (D3, F#3, A3). Dynamics include *mf* and *p*.

Musical notation for the fourth system, measures 19-24. The right hand has a quarter note chord (D4, F#4, A4) and a half note chord (D4, F#4, A4). The left hand has a half note chord (D3, F#3, A3) and a quarter note chord (D3, F#3, A3). Dynamics include *f*. The system ends with a *D.Slide.* marking.

Musical notation for the fifth system, measures 25-30. The right hand has a quarter note chord (D4, F#4, A4) and a half note chord (D4, F#4, A4). The left hand has a half note chord (D3, F#3, A3) and a quarter note chord (D3, F#3, A3). Dynamics include *p* and *f*. The system ends with a *D.C. al Fine.* marking.

THE GOLDEN DOME.

MARCH AND TWO-STEP.

By WALTER JACOBS.

SOLO
BANJO.

2nd
BANJO.

The musical score is written for two banjos. The top system shows the Solo Banjo part with a treble clef and a 6/8 time signature. It begins with a dynamic marking of *f* and includes a slur over the first two measures. The 2nd Banjo part is written below it with a similar clef and time signature. The second system continues the Solo Banjo part with a dynamic marking of *mf* and includes a repeat sign. The third system continues both parts with dynamic markings of *f* and *mf*. The fourth system includes a first ending bracket labeled "1. Once only." with a dynamic marking of *fz*. The fifth system shows the second ending, labeled "2.", with a dynamic marking of *fz*. The score includes various musical notations such as slurs, accents, and fingering numbers (1, 2, 3, 4).

9 Pos.

p Solo Banjo can play either first or second staff.

cresc.

p

cresc.

p

p

cresc.

cresc.

1. 2. *f* on repeat. *fz* D.S. al *fz* then Trio.

f on repeat. *fz* D.S. al *fz* then Trio.

TRIO.

p

p

This system contains the first two measures of the Trio section. It is written for piano in G major and 6/8 time. The first measure is marked *p*. A repeat sign with first and second endings is placed after the second measure. The first ending leads back to the beginning of the system, while the second ending leads to the start of the second system.

This system contains the next two measures of the Trio section. It continues the piano accompaniment with various chords and melodic lines. A circled number '4' is written below the first measure of this system.

1.

cresc.

f

This system contains the first ending of the Trio section. It begins with a circled number '4' and a *cresc.* (crescendo) marking. The system concludes with a *f* (forte) dynamic marking.

2.

cresc.

This system contains the second ending of the Trio section. It is marked with a *cresc.* (crescendo) and concludes with a first ending bracket.

fz

Fine.

This system contains the final two measures of the Trio section. It is marked with a *fz* (fortissimo) dynamic and ends with the word "Fine." written above the final measure.

11 Pos. -----



First system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 2, 3). The left hand provides harmonic accompaniment. Dynamics include *p dolce*. Circled numbers 3 and 2 are placed below the right hand notes.



Second system of musical notation. The right hand continues the melodic line with slurs and fingerings (4, 1, 2, 3, 2). The left hand accompaniment includes chords and moving lines. Dynamics include *cresc.*, *fz*, and *mf*. Circled numbers 2 and 3 are placed below the right hand notes.



Third system of musical notation. The right hand features a melodic line with slurs and fingerings (4). The left hand accompaniment includes chords and moving lines. Dynamics include *p dolce*. A circled number 4 is placed below the right hand note.



Fourth system of musical notation. The right hand features a melodic line with slurs and fingerings (7). The left hand accompaniment includes chords and moving lines. Dynamics include *cresc.*



Fifth system of musical notation. The right hand features a melodic line with slurs and fingerings (7). The left hand accompaniment includes chords and moving lines. Dynamics include *fz*, *mf*, and *tr.*. The instruction *D.S. Trio al Fine.* is written in the right hand. The system ends with a double bar line and repeat signs.

To Miss Gerta Hatch, Los Angeles.

LA VETA SCHOTTISCHE.

For one or two Banjos and Guitar
with 1st and 2^d Mandolin parts.

By C. S. DeLANO.

Composer of Little Sunbeam Waltz.

SOLO BANJO. *Animato.*

2d BANJO.

2 B.

2 B.

3B.

Musical score for system 3B. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and single notes. Dynamics include *ff* and *f*. Fingerings are indicated with numbers 1-4.

5B.

Musical score for system 5B. The right hand has a melodic line with slurs and accents. Dynamics include *ff*, *p*, *f*, and *ff*. Fingerings are indicated with numbers 1-4.

5B - -

1. 2. DS.

Musical score for system 5B - -. It includes a first ending (1.) and a second ending (2.) marked *DS.* (Da Capo). Dynamics include *p*, *f*, *DS.*, and *mp*. Fingerings are indicated with numbers 1-4.

cresc.

mp

Musical score for system 5B - - (continued). Dynamics include *cresc.* and *mp*. Fingerings are indicated with numbers 1-4.

f

p

Musical score for system 5B - - (continued). Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-4.

HEART SO TRUE.

BANJO.
BASS to B.

MAZURKA DE CONCERT.

By WALTER JACOBS.

Andante con espressione.
tremolo sempre.

Tempo di Mazurka.

Animato.

5th *cresc.*

cresc. *dim.*

p *mf*

f

cresc. *cresc.*

rall. *ffz* *f a tempo.* *rit.* *poco a poco.*

fz *p* *a tempo.*

f rit. *a tempo.*

cresc. *mf* *p* *Più lento.*

cresc. *e accel.*

stringendo. *p* *rit.*

SPANISH DANCE.

NO 1.

FOR 1 OR 2 BANJOS WITH PIANO AND GUITAR ACC.

Tune Banjo to D.

MORITZ MOSZKOWSKI, Op.12.

Arr. by WALTER JACOBS.

Allegro brioso.

SOLO BANJO. 2nd. BANJO.

10 Pos. 3 Pos.

10 Pos. 10 Pos.

3 Pos. 4 Pos. 6 Pos. 1. 2. mf

3 Pos. 1. 2.

10 Pos. 3 Pos. 10 Pos. ff

10 Pos. 3 Pos.

This system contains the first six measures of the piece. The right hand features a melodic line with various intervals and slurs. The left hand provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#).

4 Pos. 6 Pos. 2 Pos. 4 Pos. *p e grazioso.*

This system contains measures 7 through 12. It includes a triplet in measure 9 and a dynamic marking of *p e grazioso* in measure 10. The right hand continues with melodic patterns, while the left hand has a steady accompaniment.

2 Pos.

This system contains measures 13 through 18. The right hand has a more active melodic line with slurs and accents. The left hand accompaniment consists of chords and moving lines.

4 Pos. 2 Pos.

This system contains measures 19 through 24. The right hand features a melodic phrase with a slur and an accent. The left hand accompaniment is consistent with the previous systems.

14 Pos. 16 Pos. *marcato.* *p* 2 Pos. 4 Pos.

This system contains the final six measures (25-30). It includes a *marcato* marking in measure 25 and a *p* marking in measure 27. The right hand has a melodic line with a slur and an accent. The left hand accompaniment features chords and moving lines.

14 Pos. 2

2 Pos. 3

16 Pos. 2 14 Pos. 2 15 Pos. 2 16 Pos. 2

4 Pos. 2 2 Pos. 2 *marcato.*

18 Pos. 2

6 Pos. 2

YOUTHFUL PLEASURES.

SCHOTTISCHE.

By A.H. PLANTE.
Arr. by WALTER JACOBS.

Alla danza.

1st
BANJO.

BASS TO B.

2nd
BANJO.

First system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps (F#, C#, G#). Time signature 4/2. Dynamics: *mf* (mezzo-forte) and *f* (forte). Fingerings: 1, 3, 4. Accents are present on several notes.

Second system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps. Time signature 4/2. Dynamics: *p* (piano). Fingerings: 4, 3, 1, 2, 4, 2. Accents are present on several notes.

Third system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps. Time signature 4/2. Dynamics: *mf* and *f*. Accents are present on several notes.

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps. Time signature 4/2. Dynamics: *p* and *f*. Includes first and second endings. *f a tempo.* is written at the end of the system.

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps. Time signature 4/2. Dynamics: *p*, *mf*, and *f*. Section markers (§) are present at the beginning and end of the system. Accents are present on several notes.

Sixth system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps. Time signature 4/2. Dynamics: *p* and *f*. Includes triplets (3) and *a tempo.* is written at the end of the system. Accents are present on several notes.

p

First system of musical notation, piano part. It consists of two staves in treble clef with a key signature of three sharps (F#, C#, G#). The music features a melodic line in the upper staff and a supporting bass line in the lower staff. Dynamics include piano (*p*) and accents (*>*).

sf Fine.

Second system of musical notation, piano part. It continues the melodic and bass lines from the first system. It includes triplets in the upper staff and concludes with a forte (*sf*) dynamic and the word "Fine".

TRIO.

p dolce.

TRIO. section of musical notation, piano part. It begins with a piano (*p*) and dolce marking. The upper staff contains a melodic line with fingerings (1-4) and accents. The lower staff provides harmonic support with chords and single notes.

Fourth system of musical notation, piano part. It continues the melodic and bass lines from the previous systems, featuring various rhythmic patterns and dynamics.

Fifth system of musical notation, piano part. It continues the melodic and bass lines, including a forte (*f*) dynamic marking.

1. *f*

2.

f

D. S. al Fine.
a tempo.

Sixth system of musical notation, piano part. It features first and second endings. The first ending leads back to the beginning of the section, and the second ending concludes with a forte (*f*) dynamic. The section ends with "D. S. al Fine. a tempo." and a double bar line with repeat dots.

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Sellers.

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	Grade	Banjo Solo	Banjo Acc.	Guitar Acc.	Piano Acc.
'A Frangosa March. (Costa)	Arr. Jacobs	B	.40	.15	.10 .20
African Smile, An. Characteristic March	Eno	B	.40	.15	.10 .20
Ah Sin. Eccentric Two-Step Novelty. (Rolfe)	Arr. Jacobs	B	.40	.15	.10 .20
Airy Fairy. Schottische	Weidt	A	.30	.30	.10 .20
Alabama Kicketts. Cake Walk	Lansing	A	.30	.30	.10 .20
Alpine Flowers. Waltz	Weidt	A	.30	.30	.10 .20
Always Happy. Schottische	Simpson	A	.30	.15	.10 .20
Among the Flowers. Caprice	Eno	A	.40	.15	.10 .20
Anita. Spanish Serenade. (Allen)	Arr. Jacobs	B	.40	.15	.10 .20
Any Rags? Schottische. (Allen)	Arr. Jacobs-Hildreth	B	.40	.15	.10 .20
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At the Club. March	Weidt	A	.40	.15	.10 .20
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Behind the Hounds. March and Two-Step	Arr. Jacobs	A	.40	.15	.10 .20
Bells of Moscow. Mazurka. (Aletter)	Arr. Jacobs	B	.40	.15	.10 .20
Big Chief Battle-Axe. (Allen)	Arr. Hildreth-Jacobs	B	.40	.15	.10 .20
Indian Novelty Two-Step					
Black Cupid, The. Schottische	Weidt	A	.40	.15	.10 .20
Bostonian, The. March and Two-Step	Kenneth	A	.40	.40	.10 .20
Boston Yodle, The. Dance a la Farlanco	Weidt	A	.40	.40	.10 .20
Boys' Brigade, Th. March	Lansing	A	.30	.30	.10 .20
Boys of the Militia. March. (Boehnlein)	Arr. Hildreth-Jacobs	B	.40	.15	.10 .20
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By the Watermelon Vine. (Lindy Lou) Schottische	Arr. Jacobs	B	.40	.15	.10 .20
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Country Dance, A. (Brown)	Arr. Jacobs	B	.40	.15	.10 .20
Cupid's Glimpse. Waltzes	Eno	B	.50	.25	.20 .35
Cupids on Parade. March and Two-Step	Lansing	A	.40	.15	.10 .20
Cupid's Victory. Waltz	Weidt	A	.30	.30	.10 .20
Dance of the Phantoms	Farrand	B	.40	.15	.10 .20
Dance of the Skeletons. Descriptive. (Allen)	Arr. Jacobs	B	.40	.15	.10 .20
Dancing Goddess, The. Caprice. (Hildreth)	Arr. Weidt	B	.40	.15	.10 .20
Darbies' Drill, The. Two-Step Cake Walk	Jacobs-Hildreth	B	.40	.15	.10 .20
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Darville Favorite, The. A Dance	Kenneth	A	.30	.15	.10 .20
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Drowsy Dempsey. A Coon Shuffle	Lansing	B	.40	.15	.10 .20
Dushka. Russian Dance	Lansing	A	.30	.30	.10 .20
Elephant Promenade. A Toe Ticker. (Saunders)	Arr. Jacobs	B	.40	.15	.10 .20
Fairy Firlitations. Dance Caprice. (Boehnlein)	Arr. Jacobs	B	.40	.15	.10 .20
Fanchette. Tambourine Dance. (Hildreth)	Arr. Jacobs	B	.40	.15	.10 .20
Fanchon. Mazurka	Weidt	A	.30	.30	.10 .20
Farmer Bungtown. March Humoresque	Arr. Hildreth-Jacobs	B	.40	.15	.10 .20
Fire-fly. Polka	Weidt	A	.30	.30	.10 .20
Flower Waltz	Jacobs	A	.40	.40	.10 .20
For the Flag. Military March Two-Step	Hildreth-Jacobs	B	.40	.15	.10 .20
Four Little Blackberries. Schottische. (O'Connor)	Arr. Jacobs	B	.40	.15	.10 .20
Frost King, The. March and Two-Step	Kenneth	A	.40	.15	.10 .20
Fun in a Barber Shop. Novelty March. (Winne)	Arr. Jacobs	B	.40	.15	.10 .20
General Jasper Jones. Cake Walk Two-Step	Lansing	B	.30	.15	.10 .20
Good-bye Mister Greenback. Schottische	Arr. Jacobs-Hildreth	B	.40	.15	.10 .20
Guest of Honor, The. March and Two-Step	Arr. Jacobs	B	.40	.15	.10 .20
Happy Hayseed, The. Characteristic March	Arr. Hildreth	B	.40	.15	.10 .20
Happy Jap, The. Geisha Dance. (O'Connor)	Arr. Jacobs	B	.40	.15	.10 .20
Hazers, The. March and Two-Step	Weidt	A	.40	.15	.10 .20
Heart Murmurs. Waltz. (Rolfe)	Arr. Hildreth	B	.40	.25	.20 .35
Hey! Mister Joshua. Medley Schottische	Arr. Jacobs	B	.40	.15	.10 .20
Home, Sweet Home and Spanish Fandango	Arr. Jacobs	A	.30	.15	.10 .20
Hoop-e-Kack. Two-Step Novelty (Allen)	Arr. Hildreth-Jacobs	B	.40	.15	.10 .20
Horse Marines, The. March and Two-Step. (Allen)	Jacobs	B	.40	.15	.10 .20
Idabel. Waltz	Weidt	A	.30	.30	.10 .20
Idolizers, The. March and Two-Step. (Corey)	Arr. Weidt	B	.40	.15	.10 .20
In a Rose Garden. Polka Redowa. (Allen)	Arr. Weidt	B	.40	.15	.10 .20
Jack in the Box. Character Dance. (Allen)	Arr. Jacobs	B	.40	.15	.10 .20
Jasper's Symphony	Lansing	B	.40	.40	.10 .20
Jolly New Yorker, The. March and Two-Step	Weidt	B	.40	.15	.10 .20
Jolly Sailors. March and Two-Step	Weidt	A	.40	.40	.10 .20
June Bride, The. Waltzes. (Allen)	Arr. Jacobs	C	.50	.25	.20 .35
Jungle Echoes. A Coconut Dance	Hildreth	B	.40	.15	.10 .20
Kaloola. A Darktown Intermezzo	Weidt	A	.30	.30	.10 .20
Katie. Waltz. (Potter)	Arr. Jacobs	A	.40	.15	.10 .20
Kentucky Wedding Knot. Novelty Two-Step	Arr. Jacobs	B	.40	.15	.10 .20
Kidder, The. Characteristic March. (Bushnell)	Arr. Jacobs	B	.40	.15	.10 .20
Kiss of Spring. (Rolfe)	Arr. Jacobs	A	.40	.25	.20 .35
Koonville Koonlets. Characteristic Cake Walk	Weidt	B	.40	.40	.10 .20
La Ballerina. Caprice	Lansing	B	.30	.15	.10 .20
Lady Rose. Waltz. (Stevens)	Arr. Jacobs-Hildreth	B	.40	.15	.10 .20
Laughing Sam. Characteristic March. (Rolfe)	Arr. Jacobs	A	.40	.15	.10 .20
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Lilies of the Valley. Waltz	Weidt	A	.30	.30	.10 .20
Little Aristocrat. Petite Danse	Weidt	B	.40	.15	.10 .20
Little Duchesse. Waltz	Kenneth	A	.40	.40	.10 .20
Little Sparkers. Danse Brillante	Lansing	A	.40	.15	.10 .20
Little Sunbeam Waltz	De Lano	A	.40	.40	.10 .20
Live Wire. March	Bone	B	.40	.15	.10 .20
Luella Waltz	Weidt	C	.50	.25	.20 .35
Manana. Chilean Dance. (Missud)	Arr. Jacobs	B	.40	.15	.10 .20
Marconigram, The. March and Two-Step (Allen)	Arr. Jacobs	B	.40	.15	.10 .20
Masterstroke, The. Military March. (Lampe)	Arr. Hildreth	B	.40	.15	.10 .20
May Belle. Schottische	Weidt	A	.30	.30	.10 .20
Men of Harvard. March and Two-Step	Arr. Hildreth-Jacobs	B	.40	.15	.10 .20
Merry Monarch, The. March and Two-Step	Arr. Jacobs	B	.40	.15	.10 .20
Military Hero, The. March and Two-Step	Kenneth	A	.40	.15	.10 .20
Minor Jig	Kenneth	A	.30	.15	.10 .20
Minstrel Echoes	Kenneth	B	.60	.60	.20 .35
Montclair Galop	Weidt	A	.40	.40	.10 .20
My Dusky Rose. Schottische. (Allen)	Arr. Jacobs-Hildreth	B	.40	.15	.10 .20
My Old Kentucky Home. With Variations	Arr. Lansing	B	.40	.15	.10 .20
My Old Kentucky Home and Fair Harvard	Arr. Jacobs	A	.30	.15	.10 .20
Myra Waltz	Bemis	A	.40	.40	.10 .20
Myriad Dancer, The. Valse Ballet. (Allen)	Arr. Jacobs	B	.40	.15	.10 .20
New Arrival, The. March and Two-Step	Brazil	A	.40	.15	.10 .20
Northern Lights. Overture	Weidt	C	.50	.25	.20 .35
Old Acquaintance. March	Kenneth	B	.40	.40	.10 .20
Ole Black Mammy. Coon Shuffle	Lansing	B	.40	.15	.10 .20
Ole Sambo. A Coon Serenade	Weidt	A	.40	.40	.10 .20
Onion Rag. A Bermuda Essence	Weidt	A	.40	.15	.10 .20
On Venice Waters	Roeder-Derwin	C	.30	.15	.10 .20
On Boston Common. March and Two-Step	Bemis	B	.40	.15	.10 .20
Oshkosh Chief, The. March and Two-Step	Arr. Jacobs	B	.40	.15	.10 .20
Our Director. March. (Bigelow)	Arr. Lansing	A	.40	.15	.10 .20
Over the Waves. Waltzes. (Rosas)	Arr. Jacobs	B	.50	.50	.20 .35
Pavana. Entr'Acte. (Allen)	Arr. Jacobs	B	.40	.15	.10 .20
Pepesta. Vals Espanol	Hildreth	B	.40	.15	.10 .20
Persian Lamb Rag. A Peppercette. (Wenrich)	Arr. Jacobs	B	.40	.15	.10 .20
Pickaninny Pranks. Cake Walk Characteristique	Jacobs	B	.40	.15	.10 .20
Pixies, The. Dance Characteristic. (Farrand)	Arr. Jacobs	A	.40	.15	.10 .20
Pizzicati. From "Sylvia." (Delibes)	Arr. Grout	B	.30	.15	.10 .20
Pokey Pete. Characteristic March. (Lerman)	Arr. Jacobs	B	.40	.15	.10 .20
Pretty Mamie Clancy. Medley Waltz	Arr. Hildreth	B	.40	.15	.10 .20
Pride of the Prairie. March and Two-Step	Arr. Hildreth	B	.40	.15	.10 .20
Prince Charming. Waltz. (Duffell)	Arr. Jacobs	A	.40	.40	.10 .20
Prince of India, The. March. (Farrand)	Arr. Jacobs	B	.40	.25	.20 .35
Queen of Roses. Waltzes	Weidt	C	.50	.25	.20 .35
Rag Tag. March and Two-Step	Weidt	A	.40	.15	.10 .20
Raiders, The. Galop	Weidt	A	.30	.30	.10 .20
Red Rover, The. March	Weidt	A	.30	.30	.10 .20
Rollicking Rube. Breakdown	Kenneth	A	.40	.40	.10 .20
Runabout, The. March and Two-Step	Arr. Hildreth-Jacobs	A	.40	.15	.10 .20
Sand Dance. Moonlight on the Suwanee	Arr. Lansing	B	.40	.15	.10 .20
Scissors to Grind. March and Two-Step. (Allen)	Arr. Jacobs	B	.40	.15	.10 .20
Sissy Giggles. Characteristic March	Arr. Hildreth-Jacobs	B	.40	.15	.10 .20
Sky High. Galop	Glionna	A	.40	.15	.10 .20
Smiling Sally. Caprice	Lansing	A	.30	.30	.10 .20
Soap Bubbles. Characteristic March	Arr. Jacobs-Hildreth	B	.40	.15	.10 .20
Social Lion, The. March and Two-Step	Hildreth	B	.40	.15	.10 .20
Song and Dance Schottische	Kenneth	A	.40	.40	.10 .20
Sorella. Spanish March. (Borel-Clerc)	Arr. Jacobs-Hildreth	B	.40	.15	.10 .20
Southern Pastimes. Schottische. (Wheeler)	Arr. Jacobs	A	.40	.15	.10 .20
Spanish Dance. No. 1. (Moszkowski)	Arr. Jacobs	C	.40	.40	.10 .20
Speedway, The. Galop	Weidt	A	.40	.15	.10 .20
Sporty Maid, The. March and Two-Step	Arr. Jacobs-Hildreth	A	.40	.15	.10 .20
Story-Teller Waltzes, The. (Farrand)	Arr. Jacobs	B	.50	.25	.20 .35
Summer Breezes. Waltz	Lansing	A	.30	.30	.10 .20
Summer Girl, The. Waltz	Weidt	A	.30	.30	.10 .20
Summer Secrets. Waltz. (Taubert)	Arr. Jacobs-Hildreth	B	.50	.25	.20 .35
Sweet and Low and Forsaken	Arr. Lansing	C	.30	.15	.10 .20
Sweet Corn. Characteristic March	Weidt	B	.40	.15	.10 .20
Tahoma. Intermezzo Romantique. (Haines)	Arr. Jacobs	B	.40	.15	.10 .20
Tiptopper, A. March and Two-Step. (Corey)	Arr. Jacobs	B	.40	.15	.10 .20
Topsy's Recreation. A Dance (with Guitar Acc.)	Kenneth	B	.40	.15	.10 .20
True Blue. March and Two-Step	Kenneth	A	.40	.15	.10 .20
Under Palm and Pine. March and Two-Step	Kenneth	B	.40	.15	.10 .20
Under the Double Eagle. March. (Wagner)	Arr. Jacobs	B	.40	.40	.10 .20
Veritas. March and Two-Step. (Densmore)	Arr. Lansing	B	.40	.15	.10 .20
Victorious Harvard. March and Two-Step	Arr. Hildreth	B	.40	.15	.10 .20
Watch Hill. Two-Step	Kenneth	A	.40	.40	.10 .20
Whip and Spur. Galop. (Allen)	Arr. Jacobs	B	.40	.15	.10 .20
White Crow, The. March Oddity	Eno	B	.40	.15	.10 .20
"Who Dar!" Cake Walk and Two-Step. (Soule)	Arr. Jacobs	A	.40	.15	.10 .20
Wild Flowers. Schottische	Weidt	A	.40	.15	.10 .20
Yankee Boys. March	Weidt	A	.30	.30	.10 .20
Yankee Dandy. Characteristic March	Weidt	A	.40	.15	.10 .20
Yazoo Buck. Wing Dance. (Godfrey)	Arr. Jacobs	A	.40	.15	.10 .20
Zepha. Waltzes. (Arnold)	Arr. Jacobs	B	.50	.25	.20 .35
Zophiel. Intermezzo. (Hildreth)	Arr. Jacobs	B	.40	.15	.10 .20
Zulu Moon Dance. A Midnight Diversion	Odell	B	.40	.15	.10 .20

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